

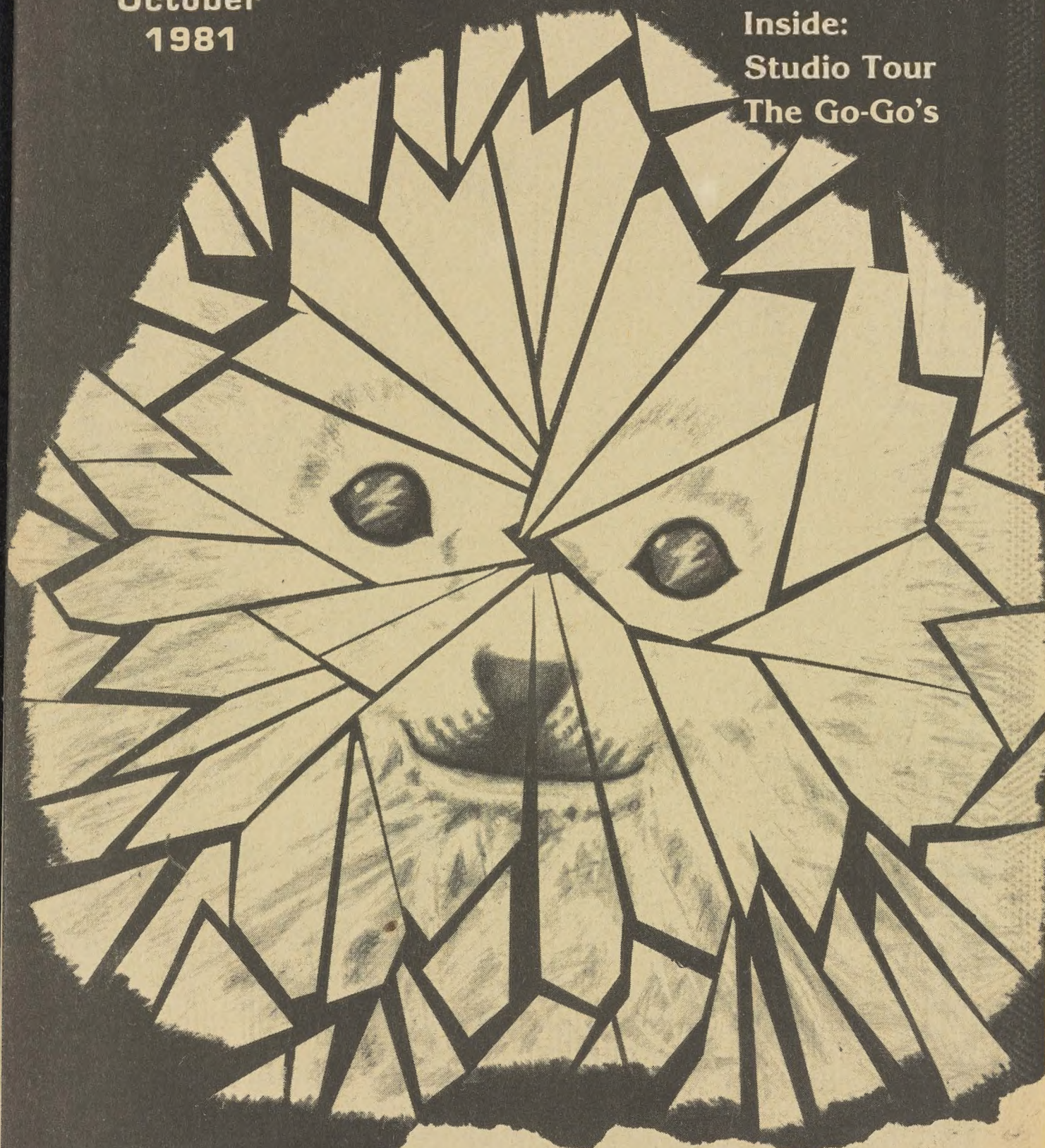
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October
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Inside:
Studio Tour
The Go-Go's



Riot

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Replies And Rhetoric . . . Replies And Rhetoric . . . Replies And Rhetoric . . . Replies And Rhetoric . . . Replies

Dear David Arthur:

Let me open this letter by saying that I'm the same person that wrote you a three-page letter on my views of KISS Radio and rock'n'roll. This letter will not be anywhere nearly as long. Ron Young told me personally why my lengthy letter was not printed. So I do understand why.

Something I would really love to see is a feature article done by one of your writers on the recording studio industry detailing what is meant by a group that has their songs determined, practiced and playing a clean, clear, tight sound goes into a recording studio and revealing to us what happens next. Why are there 4-8-16-24 even 40-track studios. What is a mixing board. What is meant by mixing, engineering, mastered and produced, some examples on determining the art work. A case example could possibly be the KISS homegrown LP, reasons why making a record might possibly cost \$500,000. Maybe a word on special effects or even orchestra arrangements — and why not explain the actual creating of the record, packaging, marketing and distribution. Thanks for your time and I'll be looking for the article in future editions.

Sincerely yours,
—Robert C. Blanchard

See part one of our studio story this issue. It may answer some of your questions—DDA

Dear IORNR:

David Arthur makes some very accurate observations of Heavy Metal music in your "debate" in the July issue; however, he overlooks an important point. His statement that "most great rock and roll is simplistic if not minimalistic" is definitely true, as is his seemingly biggest complaint about Heavy Metal: its "closed formula". Yet he overlooks the fundamental element in all HM, ENERGY (a great deal of it!). The energy underlying this music

(and the stage shows) is what separates HM from other forms: nowhere else is the energy so visible, straightforward, and physical as it is in HM. For example, this energy is what makes Riot so great: they have redefined the meaning of "High Energy Rock and Roll". Sadly enough, the fact remains that there are only a handful of groups who push out beyond the limits of HM, limits strictly observed by most groups. This point was well made by Mr. Arthur.

His article, however, seemed to dwell on the "culture" surrounding, and assumedly permeating, HM. He stereotypes the fan, and the bands themselves; this stereotyping seems to influence his view of the music. He brands all HM band members with a "warped" attitude, including "delusions of grandeur" and a "godhead" syndrome; how he can (legitimately) do this is beyond me. Furthermore, it is very naive to imply that all HM fans use this music as an "aggressive security blanket", and additionally to assume that one cannot enjoy the music without being a part of this culture. Does he really feel that all HM fans "pretend they're tough as shit like Rob Halford and wear black leather PJs or drink their liver to death like Bon Scott," and that they like the music because it "keeps them from thinking about school, college, or parental units"? This is tantamount to saying that all New Wave fans dress and act like the Plasmatics do on stage!

Mr. Arthur's remarks on this "culture" are very biting indeed, and I agree with most of his criticisms. Yet, he cannot claim that HM and this culture are inseparable. As far as I am concerned, Motorhead is the definitive HM band; their music is the inspiration for countless groups in the NWOBHM. Yet, when they are onstage, they don't rely on whips, motorcycles, or toy machine guns (à la Rob Halford) to drive their musical message into the skulls of their fans. Rather, it is a combination

of musicianship and unparalleled energy which accomplishes this; they really do play like a "bunch of demented aliens". Bands like Judas Priest and their "homosexual/S&M overtones" and stage toys, which make me ill also, would seem to indicate that the HM culture and the music are inseparable; however, Motorhead is certainly not the only example refuting this notion. The Scorpions, for example, classified as a "thunderous roar" by Mr. Arthur, know how to excite and entertain (yes, entertain) a crowd like few other bands can. Once again, it is their energy which accomplishes this. Do the Scorpions also evoke a "violence for pleasure" aura similar to Judas Priest's? I think not, and I would also question the application of the term "delusions of grandeur" to the members of this band.

Basically, the problems with Mr. Arthur's article are: he overlooks the fact that energy is the underlying element in HM music, energy which gives this music its appeal and causes one to overlook its inherent simplicity; and, while he does give "reasons why he thinks HM is a music form with less attributes than most," as Cliff Dunn notes, he feels that the "culture" of HM is inseparable with the music itself, a notion which cannot be verified. These drawbacks aside, I feel that all readers of IORNR should turn to these articles by David Arthur and Cliff Dunn to get some views of their favorite type of music which they might not have encountered.

Sincerely,
Mike Smith
3907 Wedgewood Dr.
Portage, Michigan 49081

First, the music doesn't define the culture, the culture defines the music. Obviously not all HM bands fit my generalizations — I can't talk about all of them, so I draw out the overwhelming traits. Yes, some of these bands have good points, but they are few. The Scorpions

are good live — but I hear Deep Purple cops every other riff. As for energy, Springsteen generates a great deal of it, straightforward, visible and physical. His music is transcendent because it has greater depth than "just" entertainment.

As for the fans, well they fit into the culture. The comments you quote are obviously satirical, but the fact remains: a band like the Clash comes from an urban culture that they try to represent. I'd have some respect for Judas Priest if they were trying to represent their culture, but instead they espouse an artificial one. There is the great drawback of HM: It's often artificial. Even the "energy" you advocate is often artificial, stemming from upturned amps, rather than good musicianship. I didn't "overlook" the energy — it's just its present in all rock and roll. — DDA

IORNR

Hi! You wanted some letters on a subject other than KISS? Well here's one:

On August 22nd, I experienced something (I'm still not sure what) quite different which I enjoyed immensely. I figured with such an open-minded, liberal(?) and knowing staff such as your own, someone might decide to do an article on this happening. I expected a mention in "Rumour, Innuendo and Fact" a.k.a. "Have You Heard?", but alas, the Sept. issue appeared without such a feature. I am a bit disappointed. Come on, Clyde!

I am, of course, referring to the show by Vince Vance and the Valiants. I was shocked, disgusted, outraged, and totally baffled. I loved it!! I haven't had that much fun in a long, long time. Those guys have guts with a helluva lot of talent mixed in and just the right amount of craziness (which was excessive). I can't believe you never have done a story or even mentioned them in your publication (or have you and I just don't know about it?)

Love, respect, and admiration to you,
—Lisa



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Echo and
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Studio Tour, Part 2

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San Antonio:

Abbey Road, Alexander's, Apple Records, Audio Concepts, Big Al's, Caldwell Music, The Castle, The Castle Club, Chelsea Street Pub, Chris Madrid's, Crystal Pistol, Custom Hi-Fi, Dante's Pizza, Dellview School of Guitar, Drum City, Dyer Electronics, Flipside Records, Great Gatsby's, Greenhouse, Halfprice Books, House of Jeans, Incarnate Word College, Malibu Gran Prix, Music Express, Musicland, Pro Musician, Record Hole, Record Town, River City Music, Razzle Dazzle, Rock Around the Clock, Rock 'n' Roll Connection, San Antonio College, Silvey's Music, Skipwilly's, Sound Idea, Sound Warehouse, Stereo International, Scholtzky's, St. Mary's University, Tiffany's Trinity University, Trucker's General Store, Walton's Buggy Works.

It's Only Rock'n'Roll

Vol. 4

No. 6

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"And on your left you'll see . . ."

by
DON MOORE
Contributing Writer

You feel that your band has arrived at the point where you want to make a demo and begin to sell your work in a larger market than the club circuits can promise. You pull out Ma Bell's yellow pages, and under "RECORDING SERVICE—Sound and Video" you find listings for advertising agencies, production companies, and others in the business of sound reproduction — none of which you have heard of. What next?

The San Antonio area (and yes, I'm leaving Austin out) has both a multitude of talent and a good number of well-equipped recording studios in which we should be producing tapes of national caliber. When a band decides to record, however, they are often unprepared to make an informed choice as to who they can trust with their sound and their money.

Originally, I intended to run an equipment and facilities check on each of the area studios and, with the advice of those who were experienced in recording, rate the "sound people" according to what they had to work with. This proved to be a fruitless approach as, with some exceptions, most of the studios are similarly equipped. Well then, what does make a difference when you have to decide where to go for taping?

I found that the distinctions lie in both the intangible and tangible arenas. The first being the studio engineer's own audio equipment (his ears) and the studio's attitude toward San Antonio as a music center. The cold, hard second point of comparison is that of money. In this first of two articles, I will tell you what I have seen and heard of UAR, the STUDIO, and BOSS (Bob O'Neill Sound Studio).

Hector Saldano of the KRAYOLAS aided me in my search for significant points of comparison for the studios. I contacted him to ask for a list of desired services for a first-time recording session. The suggested menu for the taping of a single song was a 16-track master (including the cost of the tape itself), five hours of engineering and studio time (three actual recording and two mixing), and one cassette and one reel-to-reel copy. I presented this proposal to each business and asked for a quote. The following is a brief discussion of each studio's facilities, personnel, and their response to my inquiry.



The STUDIO

I talked with Bruce Greenberg of UAR, who was very helpful. UAR Studios are located at 8535 Fairhaven. As is the case with most local studios, UAR does a good deal of sound production for advertising. One of their two recording rooms is devoted to this "bread and butter" segment of SA's recording industry, and the other (the one we are interested in) is equipped to handle whatever a local musician wants to put out.

The equipment housed in the ad production rooms will be of no concern to a band interested in producing a demo, so I will do little more than mention the fact that, of course, you will find less sophisticated machinery here than in the sound room.

UAR was built by Geiser construction company from a plan developed by Bob Bruce, the studio's owner and Michael Ritenger, an acoustic designer. The main sound room is equipped with a 24-track system as well as both four and two-track machines. Studio peripherals include an Eventide harmonizer, digital reverb, and a Prime Time effects unit.

UAR has on hand a synthesizer, four different kinds of keyboards, and their own drums that are tuned to the studio's sound characteristics. The use of these instruments is included in the price you pay for studio time. Bruce informs me that a reasonable amount of setup time is free for the musician recording at UAR.

The studio's engineer is long time local musician, "Bubba" Perron. Bubba has previously done work with ZAZ studios in addition to the experience he has gained through his association with several accomplished bands in San Antonio (Bees Make Honey, Stardust, and the Max). Bubba's and UAR's latest notable project is the KISS-FM *Homegrown Album* that is due to be released soon.

The UAR staff feels that many of San Antonio's recording studios are in a growth period that they themselves have already gone through. They are putting their efforts into developing a professionalism that can come only with experience.

As to the quote on my proposal, this is what Bruce came up with: Either a 16- or 24-track recording will run the same, so Bruce recommended 24. The total came to (all figures are without applicable taxes) \$437 for a session on a weekday, and \$337 for weekends or after 6:00 p.m. The breakdown of this cost is \$425 for the studio time and engineering, \$5 for the master, and \$3.50 each for the two copies.

Equally helpful in my pursuit were Sal Monistere, Mike Suggs, and Chris Fox of The STUDIO at 6326 Sovereign. The STUDIO has been open since the first of January. The STUDIO's design and construction can be attributed to the above-mentioned gentlemen. Chris Fox is a self-taught electronics whiz who has done extensive design work over the past few years. I was surprised to find out that, under his direction, the crew is building a fully

automated 24-track console. Not buying and installing one, but *building* one. I look forward to seeing the implementation of their work. Sal informs me that this will be several months in the making. Currently, they are operating two recording rooms. Again, one is for advertising production, and the other is for the musicians. Their "A-room", where the band work is done, sports 16-track recording facilities with Dolby



photo by Clyde Kinsey

BOSS Studio

noise reduction. I found the studio aesthetically pleasing as well as being well-suited for recording. These guys went to the trouble to make it a comfortable place to work in.

The engineering is done by Sal Monistere. Sal began his career in sound at age 15 as a disc jockey in New Orleans. He worked here in San Antonio as "Todd Stevens" on KONO radio from '68 to '70. His production work began with freelancing for the Pitluk Group, an area ad agency. In 1971, Sal penned a jingle for an SA firm that I am sure most people in SA are very familiar with. "A super supermarket and then some!" set him off in the direction of full-time studio work. After another stint in the swamps of Louisiana, Sal returned to San Antonio to open The STUDIO.

My proposal for recording time at The STUDIO was met with this response. I am told the amount of time allotted to musicians for setup is based loosely on how much time they are purchasing for their session. Sal told me my proposition would warrant a half-hour or so preparation time.

At this point I think it would be good to add that Hector Saldano included in his recommendations for a first-time recording date that the band be fully prepared to do what they have contracted the studio for — record. The less time wasted on things that should have been settled in the parking lot, the less expensive and frustrating the session will be.

The three hours of studio time in The STUDIO run \$65 each, a total of \$195. The two hours for mixdown, \$110. The master, the reel-to-reel copy, and the cassette copy would run a total of \$80. The price tag for my recording came to \$385. The STUDIO offers the use of their Mason-Hamlin grand piano as part of the studio fee.

Bob O'Neill of BOSS (Bob O'Neill Sound Studio) is in the process of overseeing the final wiring of his equipment at this writing. BOSS, located at 3014 Broadway, is the culmination of efforts Bob has put forth for some years. This marks his jump from a studio in his home to a commercial venture in the San Antonio sound market.

The studio was designed by Abadon-Sun, the people who are responsible for the layout of INDIAN CREEK in Uvalde. The actual construction was executed by Caleb Urdiales, a builder who has had experience in the fabrication of sound studios. The most striking feature of BOSS is the "homey" atmosphere projected by the stature of its building. The studio is housed in an older home out of San Antonio's past that has been tastefully remodeled for BOSS.

Bob does the engineering himself. His major contention in production is that too many recordings are overproduced. He feels that this is the creation of a synthetic sound that will ultimately hurt a band's chances of selling their product. Bob has been recording and playing music in the SA area for years. He was associated with such local bands as PABLO'S GROVE and MAN MOUNTAIN.

Bob gave me a price of \$265 for my package. The breakdown is three hours of recording time — \$135, two hours of mixdown — \$70, 16-track master — \$40, reel-to-reel copy — \$10, and cassette copy — \$10. He promises that a 10 percent fee break for work done before 6:00 p.m. will be implemented sometime in the near future. Setup time is free, and BOSS has a baby grand piano, Hammond organ and accompanying Leslie, a Leslie 147 for guitar, and a Fender Rhodes piano, the use of which are included in the recording fees.

Everyone I talked to is greatly concerned with the success of San Antonio as a music center and the promotion of local talent. There is a healthy competition between the studios, but nothing resembling cut-throat enmity. Bob O'Neill, in fact, remarked that most local studios lend each other a hand when necessary.

It is my recommendation that a band on the move take the time to talk with each of these companies, listen to some of their work, and make a decision based partly on how easily they feel that they can work with the studio crew. I have been told by numerous people to forego the use of an outside engineer in a studio, as it most probably will create more problems than it will solve. I suggest also that a band heed Hector Saldano's advice and be wholly prepared to record and — record only — when they hit the studio door.

(Stay tuned for part two next month).

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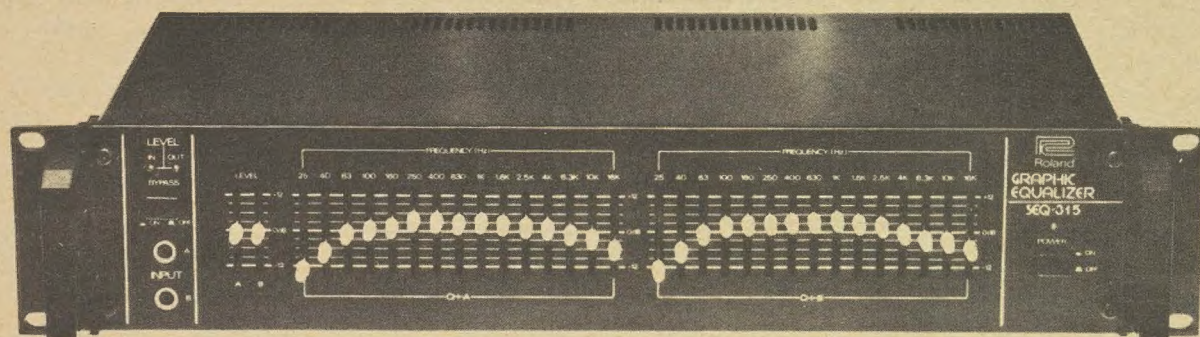
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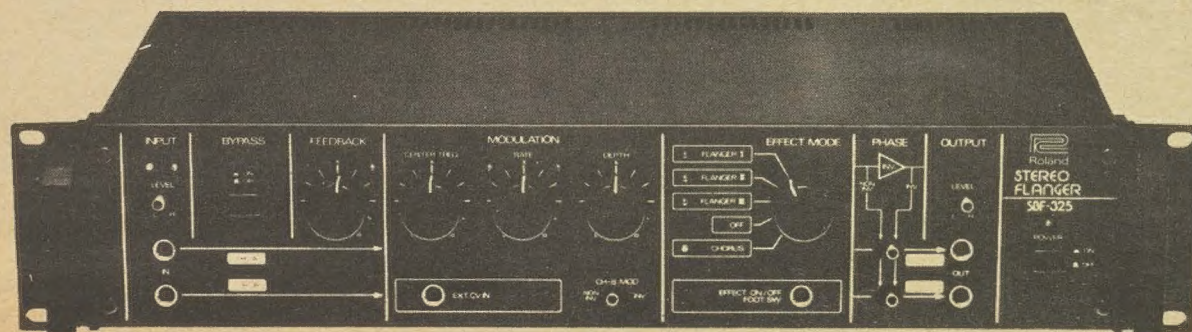


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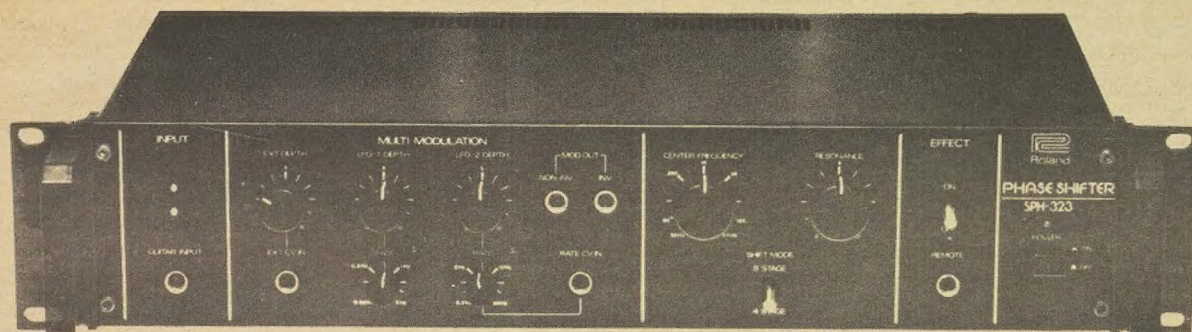
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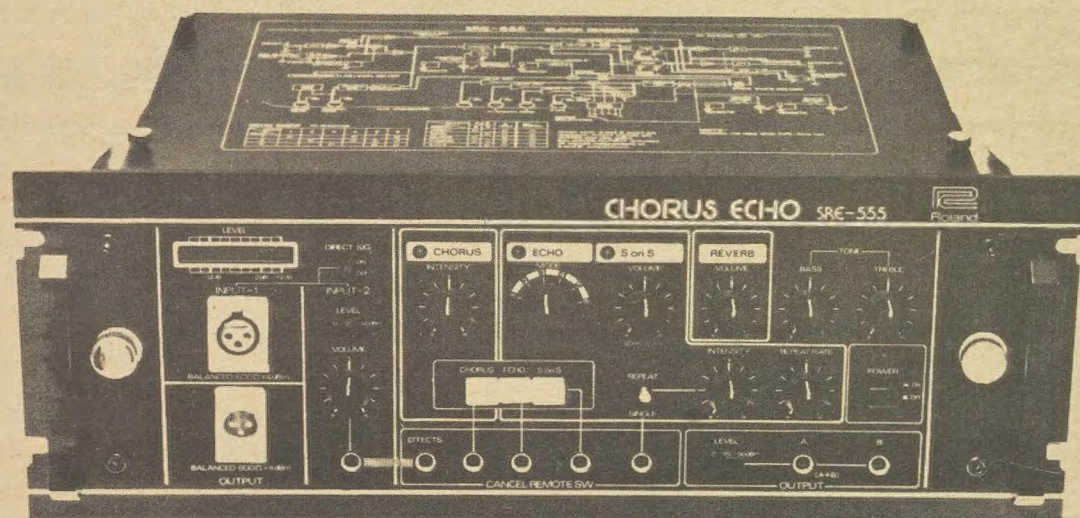
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The Go-Go's go go go

by
CLYDE KIMSEY
Contributing Writer

The Go-Go's are a new five-piece all-girl band that may be the only self-supporting, commercially successful female rock band ever.

There have been other successful all-girl rock bands such as The Ronnettes, The Angels, The Crystals, and others of the early sixties, but they weren't self-supporting. Males wrote the songs, produced the records, and played the instruments.

On the other hand the self-supporting all-girl bands haven't yet been commercially successful. Most rock fans haven't heard of The Slits, The Runaways, Fanny (who tried to make it in the early seventies) or The Modettes.

The Go-Go's are an original sounding rock'n'roll band who can't be fairly compared to other groups, male or female, past or present. It's time for people to stop comparing every female rock star to girl-groups of the past.

Another barrier The Go-Go's will probably face, as will any other female rock performer, is the myth that rock'n'roll is by nature, "tough, macho music that wasn't meant for nice ladies to play".

Because of this line of thought, girl groups, regardless of their talent, have usually been thought of as a novelty and not taken seriously. The Go-Go's will help change this kind of narrow-minded thinking; after all, when you have rock'n'roll, who needs rules?

Formed in May 1978, the band has gone through various personnel changes. Of the present lineup, only lead vocalist Belinda Carlisle and Jane Wiedlin, who plays

rhythm guitar as well as harmonizing with her little-girl voice, are original members.

After very little experience as a group and next to no musical training, the girls made their debut in the summer of 1978 in a basement club in Los Angeles called The Marquee. In the beginning, by The Go-Go's own admission, they sounded too loose and amateurish. Three years ago they were thought of as a joke band.

Next came Charlotte Caffey who became their lead guitarist and who along with Jane Wiedlin now composes and arranges most of The Go-Go's material.

While playing drums with Edie and the Eggs, (Edie being the "egg lady" from John Waters' underground movie, *Pink Flamingoes*) Gina Schock met the Go-Go's



Jane Wiedlin

in February of 1979 and joined the band in May.

Throughout the remainder of the year, the band played numerous gigs and developed a faithful following all along the West coast. They opened up for English two-tone artists Madness and impressed them so much they invited the band to tour in their homeland. The Go-Go's were the supporting act for Madness and The Specials as they toured extensively across England, Ireland, Scotland, and Wales.

While in London, their tour base, they signed a one single deal with Stiff U.K. The single which is also on their debut album was "We Got The Beat". It became a hit single among the English, furthering their credibility.

The last member to join was former Austin native, Kathy Valentine who now plays bass. Kathy's musical experience includes playing guitar for The Violators and The Textones. She is a songwriter as well with "We Don't Get Along" from Phil Semyours' debut solo album and "Can't Stop The World" from The Go-Go's own *Beauty And The Beat* to her credit.



Belinda Carlisle

Before their Austin appearance at The Clubfoot, I talked to Belinda, Jane, and Gina as they ate dinner.

The Go-Go's want to have their own identity instead of just five performing sex objects. This fact is illustrated by the album cover which has them in towels and mudpacks on their faces. I asked them if they would like to comment further on this and Gina, who did most of the talking, said "We were poking fun at the whole idea of being glamorous and we knew that people would try to categorize our music by what we might be wearing. We don't really think about the all-girl aspect of the group. We're just musicians; musicians don't have a gender."

What style of music or groups influenced your music? "There was no mass influence in the band. We all have different tastes and different musical influences. We attribute our unique sound to that. We don't sound like anybody else. I personally grew up with a lot of Heavy Metal and David Bowie. My



Gina Schock

drumming was influenced by John Bonham," Gina said.

Only Kathy and Charlotte (neither one present) listened to the hits of the sixties (excluding The Beatles) and all agreed it was unfair for fans and the press to compare them, as well as other recent all-girl pop bands, to the bands Phil Spector produced

in the early sixties such as The Ronnettes and The Crystals. In concert, they do perform The Shangri-las "Remember Walking In The Sand", but it is hardly a cover version. It's almost like they're stating "see who we aren't."

The time came for that inevitable, yet still significant question: How is it harder to be a successful all-girl rock band? "The main obstacle is that most girl bands have a harder time getting a record company to take them seriously. They feel it's too risky. Other than that, we face the same problems as any all-male band would have," Gina said.

It has always amazed me how few girl rock groups there are today as well as in the past. Gina replied, "I don't really know, it's funny that girls usually don't play guitars or drums. I guess it's the way people are brought up. Some people think it's not nice for a girl to play in a band. I've wanted to be a musician ever since I was ten. I tried guitar



Kathy Valentine

and bass, but the drums just came naturally. All we've ever wanted to be were musicians."

When asked what they thought of the current girls in bands and soloists, Jane replied that "it's great that more girls are performing, but I think a lot of them just act like guys, like Pat Benatar and Heart." Gina added that "there are a few such as Rickie Lee Jones that are unique, but there are a lot of them that are pretty predictable. They act like guys when they are on stage. Everybody in our band has their own personality. We don't sit down and think about how we're going to act onstage."

We discussed the stage presence of various bands. Jane wanted to let it be known that "we don't think there's anything wrong with girl rockers acting like boys onstage, we just don't think it's for us."

Anybody that has seen the John Waters' film *Pink Flamingos* probably wonders why Edie (the egg lady) formed a rock band and why anybody would join. Gina, the ex-

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drummer of Edie's band said that every year she gets a band together and plays in New York City or Philadelphia. Gina lived down the street from her and got to know her pretty well. "She's had a rough life, but she's just the sweetest lady I've ever met. She feeds all the stray animals and the bums. She can't help it if her teeth are missing; she didn't even get enough money from her films to get false teeth."

I noticed Richard Gottcher produced your album. Gottcher, who produced the first two Blondie albums (my favorites) and Robert Gordon's first two is one of my favorites. Do you plan on using him for your next album? "It was great working with him but I don't know if we will use him for our second album. It depends what the offers are," Gina said.

Belinda added that she wouldn't mind having Bob Ezrin as producer, but it was just an idea.

The next twenty minutes or so was just the four of us exchanging opinions about English audiences and American vs. English rockabilly acts. The arguing was in control and Gina wanted the title of this story to be called "Everybody knows what opinions are like . . ."

Throughout the interview, the girls were very talkative and open to all subjects. They answered the questions as well as showing a little of their own personality as they added their comments, gave opinions and joked around. They have plenty to say, both onstage and off.

Two hours later, I arrive at The Clubfoot just as Austin's too-late punk band *The Big Boys* ended their set. I saw the "sold out" sign on the club door, which to me was surprising for a new band.

It just goes to show you the affects open



Charlotte Caffey

minded radio stations such as KLBJ can have on a city's entertainment schedule (get the hint, Mr. D.J.?)

The Go-Go's are one of the few groups that really live up to what a live show is all about. The Go-Go's songs on their record as well as on their show are fast, clean, and tight — yet spontaneous and original.

Unlike some groups, Belinda Carlisle's vocals were even smoother and stronger in concert than in the studio.

The show was technically superb in its lighting and especially in the clean mixing which must be a chore considering the complex structure of The Clubfoot.

All in all, The Go-Go's are a promising band for 1981. Another time when I had this feeling was when I saw and interviewed a then unknown band in 1978 called The Police.

The Go-Go's are simply a great rock'n'roll band that happens to be female.

—RNR

photo by Clyde Kimsey

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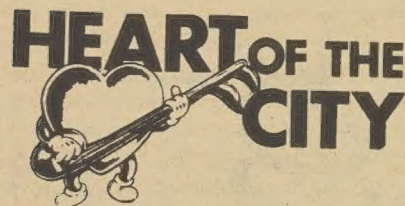
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Reading about rock and roll and other music b/w Various short subjects without which your life wouldn't be worth living



by
JIM BEAL
Local Scene Editor

As I sit down to my trusty typewriter — BLEAGH — it's full of spider webs AND spiders. Nothing like a little company when you work. It has been a long time since I wrote about the local scene and there's a real good reason for that — the local scene has been as boring as a clam race lately.

This poor old town just can't support sustained excitement. The live music scene boomed around here during the springtime, then kinda faded into nothingness and will probably pick up again just out of spite because I'm writing this.

Maybe the city council could install a giant canister of amyl nitrate somewhere in HemisFair Plaza and shoot a healthy dose into the air every couple of months just to make things happen.

But, while the live music scene seems to be idling, the music coverage seems to be picking up. *IORNR* publisher Ron Young started writing stories and record reviews for the *San Antonio Light* last month. He's doing a bang up job of chronicling local doings and is reviewing about a million records a month. Catch his act in the *Light's* *Weekend* mag every Friday.

The city's other daily, the *Express-News* hasn't been sitting around picking its toes. They've got a guy named Nelson Allen writing a column called *Behind Bars* for the *Weekender*. Allen's a crazy man from the wilds of Oklahoma. During the Cosmic Cowpoke era he put out a paper, "Pick Up The Tempo", which was probably the best source of information about the progressive country phenomenon.

Allen also played guitar for one of my all time favorite bands — Los Rabies. While his *Behind Bars* column isn't necessarily about music, it is about local bars, so a lot of you can read about the places you're scared of actually entering.

Now, far be it for me to blow my own horn, but, beginning the first Friday in October, your trusty guide will be joining The *Weekender* with a weekly music column plus whatever else I have the energy to flange together. I hope you'll join us.

★ ★ ★
Attention Reggae music freaks. You no longer have to wait for the Lotions to play Skipwilly's or the rare "major" group to perform at Randy's/Cardi's to get your dose of island backbeat.

The Pressure, a new group from Austin, is making regular forays into Alamo Town and bringing plenty reggae with it. The six-piece band of seasoned musicians doesn't fool around. They know what they're doing, they know what you want and they deliver.

They'll be appearing at Skipwilly's, opening for Toots and the Maytals at Rock Saloon and playing anywhere else they can get hired.

★ ★ ★
Augie Meyers says he's given Doug Sahm his two weeks notice. By the time you read this Augie will have already left the new Quintet and will probably be back in Bulverde putting the highlights on his newest band.

Meyers said he was tired of the road and wanted to do more of his own material. He said the new group will play mostly rhythm and blues and won't play country and western.

Look for Augie Meyers and his latest musical revue to debut at Budro's this month.

Meanwhile, wife Carol Meyers has been in New York City with a bundle of her own songs that have some Big Apple ears excited. Watch this space for further developments.

★ ★ ★
Congratulations and a thousand thanks to the City Department of Parks and Recreation and the Musician's Union Local 23 for the numerous and imaginative concerts they sponsored this summer.

They gave the city some fine musical moments with ALL kinds of music from the symphony to The Brave Combo and they did it professionally and they did it without a cover charge. Thanks again and thanks to Ben King for running around and getting the paperwork signed.

★ ★ ★
If you thought folk music was dead or

irrelevant or boring or old fashioned you should have spent Sept. 13 at the Water Works in Brackenridge Park. While hundreds of people cruised around and around the park burning up petrol and wearing out Triumph cassettes the aforementioned groups served as sponsors for a soothing, battery re-charging Sunday afternoon of acoustic music.

Jim Fox and Tom McMaster opened with tunes from the British Isles and the Texas backwoods, Ben King performed a variety of Hispanic songs, Naomi Nye (with Dubby Hankins and Sharda Brody) previewed her newest album

Lullaby Raft (see review elsewhere in this column), Steve Cichetti played the blues and Rod and Patti Radle closed with their gentle, yet insistent songs of hope and peace.

It was billed as a Folk Music concert and that it was as the widely divergent styles of the performers proved that "Folk Music" is an almost infinite genre. Though the players and the songs were different, the knowledge of and love for their music was the same. Hit yourselves in the head with a small brick if you missed this concert. Thank you.

—RNR

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Naomi Nye/Lullaby Raft

(Flying Cat Records)

★★★★★

Naomi Nye is a poet extraordinaire and a singer/songwriter of the same stripe. She mostly performs her stuff for school kids but now and then she puts out a record so us big kids can listen to her tunes without skipping out of work.

Nye writes and sings about people and places and ideas and other things we all tend to bounce off of or run over or dance around on our great flight to wherever it is we're flying to.

While it's true a lot of people write and sing about the same things, few do it with the sense of clarity and the sense of humor that Naomi Nye does.

Her songs are an affirmation of life showing us the beauty of the place in which we live "The San Antonio Song (Back to Your Loving Arms)", "Corpus Christi, Texas" and "Bridge Over The Harbor"; the worth of our neighbors ("Uncle Frank's Song," "Heroes In The Dimestore") and the joy in just being ourselves ("Questions," "Board of Trustees", "When You're Not Lookin'" and "The Believing Song".)

Nye is joined on *Lullaby Raft* by a number of musical friends who have deft but light and tasteful touches.

Lullaby Raft — the perfect album to play soft on a cold winter's night — or cranked up as loud as you can get it on a hot summer's day — don't keep it a secret. Available at the Witte Museum gift shop. **Jim Beal

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Rumor, Innuendo & Fact . . . Rumor, Innuendo & Fact



by
CLYDE KIMSEY
Contributing Writer

Mark Rubinstein's benefit punk show for Muscular Dystrophy earned \$170.00 after expenses from its small but enthusiastic crowd of 200 . . . **Ginger Baker** will not join **Public Image LTD**, as stated in the last issue . . .

Linda Ronstadt has decided not to release her album of thirties and forties classics even though it was 99% complete . . . Talented musicians needed for house band. Call Ray at Smokies, 695-3756 . . .

Blondie the band from NYC has gathered enough hit singles around the world that a greatest hits Lp is on its way . . . **Deborah Harry** has caused quite a stir since her dropping the bleached look . . . her new solo Lp is doing great but critics still hate it . . . **Roky Erickson** has switched to 415 Records. His new album consists of previously released material as well as five unreleased songs . . . **I.O.R.N.R.**'s columnist **Jim Beal** will write weekly for the San Antonio Express . . .

Joni Mitchell's next album is reported to have more of a *Court and Spark* feel to it . . .

Eric Carmen greatest songwriter to come out of Cleveland, Ohio is having legal problems . . . San Antonio radio still ignores him. His last Lp was a flop but true fans bought it and loved it! **Anthony Rogers** is once again the program director for KRTU at 91.7 FM. His reggae show entitled "Jamaican Wave" is on Saturdays from 3:00 to 5:00. He will interview **Toots Hibbert** from **Toots & The Maytals** on Oct. 10 . . .

The Vandals have changed their name to **The Plunge**. They, along with **The Junior Vacuums** and **The Smart Dads** played in front of 200 people at Randall's Bar-B-Q on Sept. 18 . . .

Blondie's **Jimmy Destri** will have his first solo album out in January . . . After four days, **Willie Nelson** was released from the hospital due to a collapsed lung. Why it collapsed is still unknown . . . We need writers and salespeople for your free magazine. High commission for ad sales; call 732-8347. Get involved! . . .

Austin's **Skunks** are recording again . . . **Mike Navarro**, ex **Joe "King" Carrasco** drummer is now playing for **The Delinquents** from Austin . . . NYC's **James Chance** a pal of **Blondie** has a new album of songs out for all to indulge . . . **Al Kooper** may be producing **Joe Ely's** new album . . . Look for **Ron Young's** reviews and articles in *The Light* . . .

David Byrne of **The Talking Heads** will produce the next **B-52's** album . . . Austin's Inner Sanctum record store was voted one of the top twenty record stores in the country by *OUI* magazine . . .

The Vamps and The Skeptics have both broken up. **Joe Grist**, former drummer of Skeptics has formed his own electro-pop band; described to be along the lines of **Todd Rundgren** . . .

Augie Myers has quit **The Sir Douglas Quintet** to form his own band, however there will still be a Sir Douglas Quintet live album . . .

The **Gary Davenport/Charlie Athanas** EP is now out. Most EPs are three or four songs, but this one has seven which is all but unheard of for a seven inch record. For only \$2.99 how can you lose? Al so, look for a **Mannequin** Lp in the near future . . .

Jazz guitarist **Jackie King** (who plays at Alexanders on Sundays) will have a new album out soon . . . **Judas Cheech** is now wrestling at the Arena, with **Chavo Guerrero** . . . Besides having live jazz every Sunday, Alexanders has "live" DJs on weekends. I spin records on Fridays and **K.K.** works on Saturdays. Besides requests, we play the oldest and newest in all types of rock'n'roll. . . .



Eric Carmen

Jerry Lee Lewis will play his first concert since his operation on Oct. 29 in Dallas . . . Last issue's Utopia pictures were taken by **Wendy Carson**. Sorry, Wendy . . .

King Crimson has re-formed with a new Lp that should be out even as you read . . . Island Records ("the" reggae record label) is producing a film on the life of **Bob Marley** . . . **The Cure's** last two Lps, **Seventeen Seconds** and **Faith** have been released in America at last as a double Lp . . .

Rush's new live Lp should be out this Fall. Look for solo Lps from **Geddy Lee** and **Alex Lifeson** . . . **Rod Stewart**, **John Entwistle** (with **Joe Walsh** and **Joe Vitale**) and **Genesis** will be musical guests on **Saturday Night Live** this Fall . . . Oh no, **Studio 54** has reopened . . . The people they dance with get up and dance . . .

Pete Townshend's solo Lp, **Chinese Eyes** won't be released until 1982 . . . **Jackson Browne** was arrested for — no, not drugs, but his principles. Seems he was protesting the **El Diablo** nuclear plant . . . **The J. Geils Band's** new Lp will be out in mid-October. Entitled **Freeze Frame**, it's supposed to be different . . . It's official; people who write letters to *IORNR* are luckier — at what, we don't know yet. —RNR

Rumor, Innuendo & Fact . . . Rumor, Innuendo & Fact . . . Rumor, Innuendo & Fact . . . Rumor, Innuendo & Fact

Coming Attractions

Frank Zappa: A true story



Frank Zappa will be at The Frank Erwin Event Center in Austin on October 18.

by
FRANK ZAPPA

"I was born on December 21, 1940 in Baltimore, Maryland. My father was a teacher, a barber, a mathematician, a data reduction clerk, a metallurgist, and historian. My mother was a librarian once, but mostly took care of the house and kids.

My first interest was chemistry. By the time I was 6 I could make gunpowder. By the time I was 12 I had had several explosive accidents. Somewhere around there I switched over to music. I gave up chemistry when I was 15. Chemical combinatorial theories persist however in the process of composition.

My first instrument was the snare drum. I switched to guitar when I was 18. I started composing when I was 14. All the early compositions were for orchestra or chamber groups. I didn't write a rock'n'roll song until I was in my 20's. ("Love of My Life" included in the album *Tinsel Town Rebellion* was one of the first, dating from around 1962).

I started working in film in 1956 with an 8mm camera that belonged to my father. It was one of those old Kodak jobs with a pop-up metal flap on the top that you were supposed to use for a viewfinder (if you could calculate the parallax), with a spring-driven motor that you wound up with a crank on the side. For my first film I tied a piece of clothesline to the viewfinder, turned on the camera and swung it around until the spring ran out. I then re-shot the same roll of film several times. Eventually I shot and edited on a short piece of film for the title: "Motion" (pretty stupid, eh?).

I have no hobbies now, but way back then I used to build models (not from kits, because I couldn't follow the simple

instructions). I used to build and sew clothes for puppets and marionettes. I used to give puppet shows using Stan Freberg records in the background. The first thing I ever did in "show business" was to convince my little brother Carl to pretend he was my ventriloquist dummy, sit on my lap and lip-sync "Riot in Cell Block #9" by the Robins at the Los Angeles County Fair.

I was a jerk in high school and got thrown out quite frequently. I graduated from Antelope Valley Joint Union High School on Friday, June 13, 1958 . . . with 20 units less than what you were supposed to have, since they didn't want to see me back there for another year, and neither did I.

Although I didn't write any rock'n'roll songs until I was in my 20's, I did play in several R&B bands in high school. The first one was called "The Ramblers". It was in San Diego during the time I attended Mission Bay High School (we moved around a lot) . . . I was the drummer. The band leader was Elwood "Junior" Madeo. He fired me because I couldn't keep a good beat and because I played the cymbals too much. When we moved to Lancaster (California), I formed my own band called "The Blackouts" . . . because several members had the unfortunate habit of going face down after drinking peppermint schnapps (the beverage of choice at that time).

My musical education came from playing in groups like that, going to the library, and listening to records. I have no degree in anything, and never had enough credits to get into a conservatory . . . even though I wanted to go to Juilliard at one time." See Mr. Zappa in Austin at The Frank Erwin Center on Oct. 18.—RNR

Pressure

Combining the ever-popular reggae sound with new wave overtones, Pressure, from Austin, will perform their infectious dance music at Skipwilly's October 3 and 4.

The newly-formed group is composed of veteran Austin performers whose musical experiences range from appearances with Austin's premier reggae band the Lotions to reggae superstar Dennis Brown.

Pressure consists of: Sebastian Williams on lead vocals; guitarist/vocalist Richard Mercado; bassist Steve Carter; keyboardist and chief songwriter Claude McCan; drummer David Highfill; and Rory McLeon on harmonica, percussion and vocals.—RNR

Ozzy Osbourne Contest Winners

Mike Coker, Joe Gay, Jon Villarreal, Robert Villarreal, Jim Kerwan, Donny Falkirwicz, Robert P. Almeida, Rachel Ramos, Vera Reyna, Duane Carter, Darrell Grero, Walter Piotrowski, Kevin Riley, Adrian Ramirez, David Harris, Ray Hinojosa, Joyce Hinojosa, Ralph Kramden, David Ridnow, Cathy Haley, Rickie Lee Smith, Ed Norton, Ty Gavin, Rowdy Yates, Sammy Kahn.

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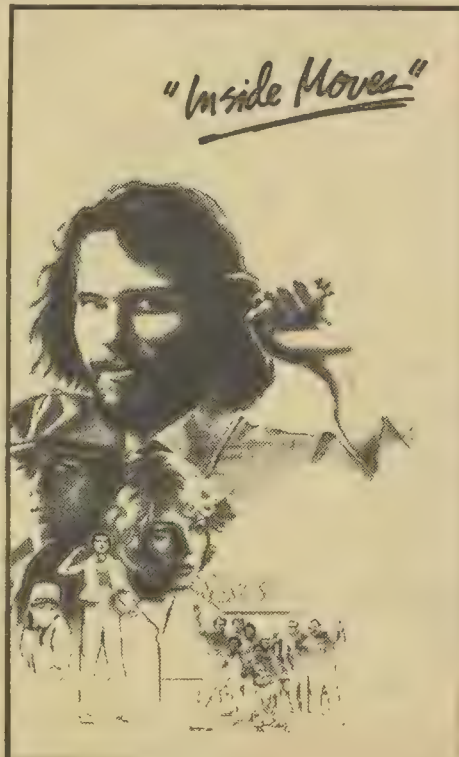
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Escape From Inside

INSIDE MOVES

Yeah, I liked it.

"Inside Moves" is an interesting, thoughtful, well-constructed film dealing with inter-personal relationships in a way that, in the words of one of its stars, "goes beyond sex". At the same time "Inside Moves" is a series of statements, or perhaps a total reaffirmation, concerning the human spirit. The film is a joy to view and a pleasure to relate.



The history of "Inside Moves" is that of a film lost in the shuffle of its competition. Based on a relatively simply concept and depending more on the emotion and strength of its main actors than on cinematography (which is none-the-less superb), "Inside Moves" was originally released during the Christmas season to compete with a bevy of action-thrillers and super-comedies. It was withdrawn from circulation shortly after.

Now on a special test run, "Inside Moves" is in San Antonio on its second try. Starring John Savage ("Hair", "The Deer Hunter"), David Morse, and Diana Scarwid ("Pretty Baby", "Honeysuckle Rose", "Mommy Dearest"), it is based on a novel by Todd Walton and a screenplay by Valerie Curtin and Barry Levinson ("And Justice For All"). The original musical score was composed by John Barry ("Midnight Cowboy") and the film was directed by Richard Donner ("Superman", "The Omen"). Reviews of the film, on its first release, were very impressive and Scarwid received an Oscar nomination for best support actress.

The real strength of this film lies in the rapport between characters and the reality of its main setting, Max's Bar. The bar itself was created just for the film and dismantled immediately after. But during its short life Max's provides a centerpoint for the lives of five handicapped persons and their lives. The fact that the main characters are all disabled has been one of the factors blamed for the failure of "Inside Moves" on its first run. But it is this very factor that adds the punch to what might otherwise be a sterile script.

I was impressed by this film. It gave me a chance to relate to some very human, human beings. Human to the extent that they bring forth the warmth and humor,

as well as the pain and sadness in each of us.

That's why I liked it.

**Jim Freeman

ESCAPE FROM NEW YORK

"Escape From New York" has all the ingredients of a classic B-movie: a hero in disgrace, a frenetic plot that convolutes at every turn, and an intriguing setting. Nothing unusual there. What is unusual, however, is how director John Carpenter ties all of these elements together to create a metaphor for modern society.

"Escape" is set in the year 1999. America's crime rate has soared, so the city of New York has become a federal prison of last resort. Prisoners are given the choice between death and imprisonment in New York. There is no parole, no guards inside, no rules — only the inmates and the societies they create.

Air Force One, with the President (Donald Pleasance) aboard, is hijacked and crashed in New York. The President escapes but is quickly captured by the inmates, led by the "Duke" (Isaac Hayes). Their ransom demand: release.

This is not something the authorities are willing to grant. However, the President must be freed within 22 hours; he was on his way to a conference with the Soviet Union and China, carrying a tape that contains the details of a fission bomb. The President's presence is vital; the three countries have been at war and his absence could trigger a new outbreak of hostilities.

The decision is therefore made to send in "Snake" Plissken (Kurt Russell). Plissken, is war hero gone bad, is sentenced to New York. He is offered full pardon if he rescues the President. To give him further incentive, he is rigged with two explosives in his arteries which will kill him if he does not return within the prescribed time.

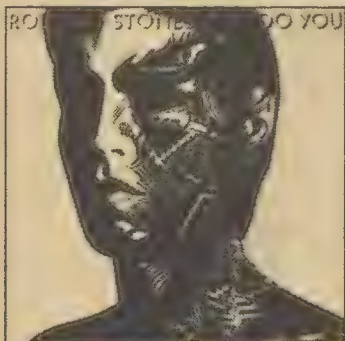
The conclusion is, of course, inevitable; Plissken fights his way to safety with both the President and the tape.

Carpenter's New York is a bleak, despairing city — it seems less like a prison than a ghetto which has spread like an urban cancer. As such, it seems more the cause of the disease (crime) than a solution. Carpenter's repeated night shots of an unlit Manhattan create a poignant sense of desolation to the viewer. This is appropriate, for New York, with the Empire State Building and Statue of Liberty is, perhaps more than any other city, America. To see it in this state of disrepair is to feel a cold wind of prophecy — if a country's greatest symbol is in such dire straits, can the country be far behind?

It is interesting to note that Carpenter never gives us more than allusions to the outside world. He utilizes New York to pose questions about the state of American society: what kind of people would give up their greatest symbol without a fight? And why are they so hopeless?

Carpenter continually focuses on the police-state aspects of society such as this and by showing the prisoners holding on to hope — that maybe they will escape — Carpenter makes the rest of society look pretty bleak. Worse, this New York is less than 20 years' away. What that says about America now, is not kind. **David Arthur

Vinyl Habits... Vinyl Habits... Vinyl Habits... Vinyl Habits... Vinyl Habits... Vinyl Habits... Vinyl



A true "emotional rescue"

The Rolling Stones/Tattoo You (Rolling Stones) ★★★★★

And the old men just keep on swayin' and rockin'. The past decade has been an emotional rollercoaster for Stones' fans; the expectations that were built up between 1966 and 1972 make their last five studio albums look spotty and tepid. Absolutely speaking, though, only *Emotional Rescue* and *Goat's Head Soup* were true washouts. And just when our expectations drop to the mediocre level, and we begin a review that sounds roughly like an obituary, they dump *Tattoo You* on the market. It's the most energetic album since *Exile on Main Street* (maybe since *Beggars Banquet*).

It's still the Stones, with a few eye-opening footnotes. First, the sound is different: Charlie Watt's drumming sounds like a pile driver, an Richards' and Woods' guitars blaze better than anytime that they've played together. Overall, Bob Clearmountain's production gives a pristine clarity, compared to their earlier dirty murky mix. And that in itself is a psychological change, almost a relieved

★★★★★ — Excellent.
A "must" album.

★★★★ — Very good.
A solid effort.

★★★ — Good.
Worth a chance.



★★ — Mediocre.
Inconsistent or just lacking in some way.

★ — Poor.
Waste of time.

○ Frisbee.
The only thing it's good for.

lowering of the Stones' musical facade. Which leads to the second big change: the lyrics. Jagger, for the first time, looks his woman in the eye; no posturing on a stage. For an entire album, he doesn't make reference to women as disposable sex objects. And Jagger appears a lot more vulnerable in his old age: on "Waiting for a Friend", for example, he says "I need someone to cry to/I need someone to protect." All this from the guy who wrote "Brown Sugar" and "Under My Thumb."

"Start Me Up" is catchy and driving, and is easily the best single of the year. "Hang Fire" and "Black Limousine" are both outstanding blues-based rockers, and "Waiting for a Friend" is majestic, considering its impact. It's a solid album, but Rolling Stone magazine giving it fives stars is pretty irresponsible. Their reasoning doesn't hold much water. Sure, they've changed directions, but let's not give them more credit than their due. Let's fact it: had anybody else done "Waiting for a Friend", it wouldn't been tagged as sentimental. Debra Roe Cohen (who reviewed the album for RS) nervously invents the album's greatness (possible as a means to clear her conscience due to all the heat that such prominent figures and long-time heroes as the Stones have taken over the past few years), but realistically speaking, it was inevitable that Mick and Keith would have mellowed and matured. Well, you decide for yourself, but buy it, because it's one of the best albums of the year. **Tim Lawless

Luxury/EP #1

(Angry Young Records) ★★★★★

Uh-Oh, they're from the midwest and two of them are brothers. That's two pluses already. I'd already heard these guys with their song "Green Hearts" (which I liked a lot) from Roy Harper's New Music Review service a few months back. But I was very pleasantly surprised when I received their self-produced EP in the mail, because it contains six excellent songs from perhaps the most original band since The Cars. All compositions were written by producer/guitarist/vocalist Rick Swan and are strong both musically and lyrically. *Luxury* plays pop with real style and heart, adding a new wave feel to a straight rock'n'roll base. It's a pity bands like this one haven't been discovered by the masses due to not having a contract from a major label. Hopefully, if a major does sign them they won't water down their sound like the way they did The Shoes. For this record write: *Luxury*, 3701 Carpenter, Des Moines, IA 50311. **Ron Young

Kraftwerk/Computer World

(Warner Bros.) ★½

Kraftwerk is a band that comes to terms with its "electronic friends". It's hard to tell who's playing who. Kraftwerk uses "machines" to interpret "music" as the machines themselves would. They see the world from the machines' point of view. Kraftwerk shows as little emotion as possible — they don't want to offend the machines.

This album is a little more basic but less imaginative than previous records of theirs. Like their previous ones, *Computer World* still sounds cold, sterile, and monotonous, and with this Lp one can add silly to the list. This record might please Kraftwerk fans (ask a department store mannequin), but to me, their music has always been a good argument for people who dislike electronic music.

**Clyde Kimsey

Fire Engines/Lubricate Your Living Room (Pop: Aural) ★★★★★

The music the Fire Engines create is in short supply these days. Raw, emotional music; not "studied". Recorded in one day last October, *Lubricate Your Living Room* shows the Engines with their cards on the table. Sure the playing is shaky on occasion, but sometimes good music shouldn't be left to musicians.

If you're into Journey, stop reading now; (you've already stopped listening). On the other hand, if XTC is your cup, "This Ain't Pop!". I hear the Velvet Underground and their contemporaries, The Fall, in their sound. The title cut in two parts shows they listened to Captain Beefheart's *Trout Mask Replica* at least once. These are pretty good sources. The guitar interplay between David Henderson (who also handles vocals) and Murray Slade is the main attraction here. Rough yes, boring no.

Lubricate Your Living Room is mostly an instrumental album. For the pop side of the Fire Engines check out their two singles, "Everything's Roses" and "Candyskin". If you want to hear what an electric guitar sounds like without all the amplifiers and gimmicks for a change, the Fire Engines will quench your thirst. **Jeff Webb

Rachel Sweet/Then He Kissed Me (CBS) ★★

Every couple of years a new crop of talented rockers sell out and go MOR — but Rachel!?

She showed so much talent and versatility on her first album that it's a shame that she's ended like this. This new Lp is buried beneath a Spector/Springsteen-like production.

While I was listening to her first album I was impressed even further because she was one of the few female singers I could relate to as a girl (along with Debbie Harry on Blondie's first two Lps) and not just a professional singer. In general she just doesn't have much character or credibility on this new release either in her performance or in her lyrics: i.e. "My baby, he left me for a young girl's arms". This is coming from the mouth of an 18-year-old. How old is this rival; 14?

She also revives Spector's "Be My Baby" and "And Then He Kissed Me" (How can you go wrong?), and Carl Carlton's 1975 hit "Everlasting Love". I'm sure at least one of these will become a minor hit; especially since Rex Smith "shares" vocals on the latter. (It's on Rex's new Lp, too.)

This new product isn't any more commercial or accessible to the public but it is to the radio industry that is standardizing the airwaves into a fascist state.

**Clyde Kimsey

Music for thespians



Dan Fogelberg/The Innocent Age (Full Moon/Epic) ★★½

It would be easy to attack something as fragile as this album; it depends, to a large degree, on the listener's willingness to involve himself in the record. The problem with Fogelberg — and a large portion of his charm — is what he thinks in his head as he writes his songs and what those songs say are not totally in focus. One can guess what Daniel meant to say — but rock music was never meant to depend on that kind of subtlety.

Fogelberg is on the top of most critic's "let's

ignore him, maybe he'll die" charts for obvious reasons — in an increasingly unromantic age, his world view is romantic, and he often commits the "gaffe" of being naive. What I want to know is what is wrong with being naive? It usually permits an emotional honesty in an artist that's damned hard to come by.

Fogelberg is honest — at least, I think he is. But if he was Brian Eno, Fogelberg's first album would be called *Music For Thespians*. He envisions life as sort of a high school play, where emotions are played like trump cards and the strongest emotion wins. All too often, this limits the depths his songs could attain — and prevents his characters from becoming someone we could care about.

Until *The Innocent Age*, Fogelberg takes a step in the right direction on this album, albeit tentative. On songs such as "Leader of the Band" and "Same Old Lang Syne" he recreates his emotions vividly, distilling their essences for the listener in an aural potion that is sweet but not cloying.

Which is not to say the Lp is perfect — no way. Fogelberg has varied his previously repetitious arrangements to some extent —

but he still can't vary them enough over two albums. He also can't stop the over-dramatizations.

In fact, Fogelberg reminds me a lot of Rush. He doesn't have the verbal facility of Neil Peart and his music isn't in the same vein, but it is structured the same: Like Peart, Fogelberg wants to make the dramatic statement, to say something. And like Peart, he often forces it out all too overbearingly, leaving the words to quiver nakedly under the harsh glare of the spotlight. The fact that he doesn't come off as overpowering as Peart is a tribute to his persona — unfortunately, his statements show up much more suspect under the spotlight than do Peart's.

Which is not necessarily bad — we all need music to daydream by and Dan Fogelberg is as good as Stevie Nicks — and vastly preferable to the plastic paeans of Styx. Fogelberg is never likely to be much more than a big fish in a small pond — his compositions are too derivative and limited — but he might yet surprise me. He certainly plays a helluva lot of instruments — and he is sincere. But on *The Innocent Age*, he is still in debt to his past. **David Arthur

Vinyl Habits . . . Vinyl Habits . . . Vinyl Habits . . . Vinyl Habits . . . Vinyl Habits . . . Vinyl Habits . . . Vinyl



Bob Dylan/Shot of Love

(Columbia)

★★★

Since his *Slow Train Coming* album Dylan has left the mystical side of religion behind and taken to preachy songs about being "born again". Never were his sentiments more fervent than on his last album *Saved*, which was so drenched in the gospel that it lost him more fans than when he merged folk music with rock'n'roll back in the mid '60s. *Slow Train* was a near-perfect balance of rock and gospel, and while *Shot Of Love* isn't as good as the former it's close.

Dylan can still rock out, which is apparent from the title cut, but now he's more into the rock of ages than just plain rock'n'roll. And while at times he may sound like he's pulpit pounding, as on "Property of Jesus", the melodies and rhythms here are more pop-oriented than on *Saved*.

Side two offers the best and most interesting songs, but throughout the album there are some masterful pieces. "Heart of Mine", a tremulous love song, is marked by a Mexicali rhythm and a sweet melody driven by Dylan's piano playing. "Watered Down Love" is R&B-based and sounds like a hit. "In The Summertime," featuring his patented harmonica playing is similar to the melody of St. Augustine from *John Wesley Harding*. It's about how an old love still lives on in his memory; however it's hampered by a dirge-like tempo. "Deadman, Deadman" is the most cryptic of his recent songs and it contains a clever hook in the chorus that makes this churning number about condemning society's vultures to hell one of the best tunes here. The album's standout is "Every Grain of Sand" which is the most eloquent and beautiful moment on record the Dylan's managed to come up with since *Blood on the Tracks*. It's a moving song about being one

with the land and sea. It offers a folky melody that ebbs and flows like the tide or the earth turning. **Ron Young

Frank Marino/The Power of Rock And Roll

(Columbia)

★

On the cover, we see Frank in a frenzy (all by himself; his band is invisible, or hiding behind the amps, or something), looking like a tribal shaman invoking the rites of pagan gods to deliver him with the powerchords that are blowing his fans away, leaving them in ecstatic orgasm. The Power of Rock and Roll? That's a scream. You'd think we were in a sacred temple everytime Frankie plays his holy relic; his rally-around-the-altar-we-ain't-dead-yet bullshit is silly to the point of being naive, outdated and trite all at once. "Play My Music" finds Rev. Marino preaching "I don't wanna look at the TV today/Cause it brings me down/And I don't wanna hear what the papers say/They go round and round." And I thought the Moral Majority was paranoid. Most of this album apes Jimmi Hendrix from the *Are You Experienced?* era, which might be okay if Marino had only some feel for Hendrix's funk, rhythm, lyricism and technical expertise. Excessive guitar solos reveal little discipline or artistic integrity. He ought to listen to Keith Richards, Jimmy Page or Eric Clapton; all proved they were great without resorting to flashy sound effect gimmicks. Pleasant dreams Frank; you and your fans have little else. **Tim Lawless

Straight Eight/Shuffle'N'Cut

(RCA)

Frisbee ○

Good pop feel. They know how to steal the right hooks. Fine musicianship. From England, too. Lyrically pedestrian. Lotsa energy, but . . . there are some more deserving groups for this vinyl. **Ron Young

Go-Go's/Beauty And The Beat

(I.R.S.)

★★★★

Though this debut by the Go-Go's doesn't sound ultra-radical, records like this are hard to come by. The Go-Go's aren't comparable to any group but their sound fits in well with other new, unique sounding bands.

Their sound is only slightly fashionable; it is still commercial and accessible but also artistic.

Jane Wiedlin and Austin's own Kathy Valentine's harmonies fit in nicely with Belinda Carlisle's lead singing. I would like to hear Jane sing some lead, as well, in the future. Favorite songs are "We Got The Beat", "Tonite", and "Lust To Love." **Clyde Kimsey

Iggy Pop/Party

(Arista)

★★★★

Iggy Pop is back! After spending most of the last eight years living in Europe, Iggy's moved back and seems happier than ever. Tirades such as "I Snub You" and "Knocking 'Em Down In The City" off last year's *Soldier* are replaced by "Pleasure Sincerity" and "Happy Man".

On this, his eleventh album we follow Iggy from city ("Chicago, you're my kind of town!") to city ("Houston Is Hot Tonight"). Partying with a current female interest ("Pleasure"), the 'fellas' ("Sincerity"), or alone, thinking about a past love ("Pumpin' For Jill"); Iggy remains happy. On the album's best cut, "Eggs On Plate" he's even glad he never made the 'hit parade', ("Who does my name belong to then?").

Iggy's got a new band save for Ivan Kral, who wrote the music which sounds like *New Values* more up tempo songs. Horns are added on a few tracks for good effect and the production by Tommy Boyce, and unknown Thom Panunzio, is the best Iggy's had in years.

Since it looks like he'll be hangin' around this country for a while invite Iggy Pop to your next party, but don't forget the wine!

**Jeff Webb

Pat Benatar/Precious Time

(Chrysalis)

★★½

This is Benatar's best album yet, despite the low rating. The opening song, "Promises In The Dark" and the title song are easily the best things she's done, and her band is writing much better material.

Benatar doesn't display her voice as much as on previous efforts, which is unfortunate — she's got a helluva voice. Neil Geraldo's guitar playing ability — or his lack of it, is incredible, considering this is a multi-platinum band, and his idea of a horn "arrangement" on "Evil Genius" ruins one of the best songs on the LP.

In addition, Pat once again mangles the

songs she attempts to cover, "Helter Skelter" is not bad, just boring, and somehow, that's the worst insult I could think of to describe a Lennon/McCartney number, especially that one. For that, Pat gets docked a ½ star. If only you had picked a Neil Diamond song . . .

**David Arthur



Riot/Fire Down Under

(Electra)

★★★★½ (? ed.)

No wonder Riot had so much belief in this album! It kicks ass! A style with a more aggressive form and those "let's grab a good rhythm and let Mark jam" really make this album one hell of a good metal excursion. Riot's no-holds-barred rock is spread throughout the entire album, shining brilliantly with songs like "Swords and Tequila," the title cut, "Feel The Same", and "The Outlaw". It's had to name which are the best cuts.

Riot, rather than yielding to Capitol Records' demand to put out a more commercially-aimed album, chose to withhold their precious third Lp, resulting in heavy financial loss to the group, only because they believed in the album and the power of heavy metal music and the fans who support it. A move like this deserves both respect and support and in some small way, I wish that I could show Riot that I care. Maybe I can. Do your friends a favor and tell them to put away their Ted Nugent albums and turn them onto some Riot. Believe me, they'll thank you for it later.

Too many extraordinary bands have folded due to the fact that they were never circulated enough. No one even heard them and it becomes their loss. Riot is too damn good a band to just fade away. They want and need your support, San Antonio, and if you listen to *Fire Down Under* and the other duo of Riot albums, you'll give it enthusiastically, 100%.

**Cliff Dunn

T-SHIRTS ★ T-SHIRTS ★ T-SHIRTS

Angus Young
Rush
Judas Priest "British Steel"
Black Sabbath

Michael Schenker
R.E.O. (3 styles)
Def Leppard
AC/DC

Lynard Skynard
Journey
Hendrix (3 styles)
Tom Petty (2 styles)

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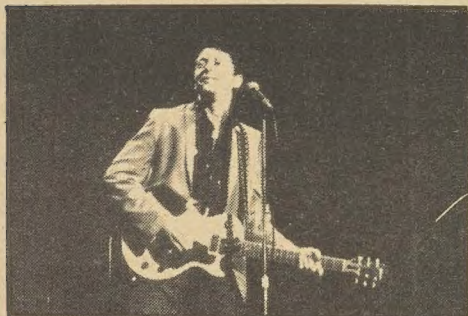
If This Music Fits Your Style, THERE'S MORE
The band owns a \$12,000+ P.A. System and Trailer. We also have free studio time at a 16-track studio. We have a practice place in New Braunfels. We do have booking connections. If you can practice four times a week and are serious, call Ken at 629-4396. If no one is there, leave your name and phone number on the answering machine.

In Concert... In Concert... In Concert... In Concert... In Concert... In Concert... In Concert... In Concert...

Tom Petty: rock and roll contender or pretender?

**TOM PETTY & THE HEARTBREAKERS/
JOE ELY**
Frank Erwin Center, Austin
September 24

Tom Petty is definitely in the Big Leagues now. He may have been a bush league pitcher once, but nearly everyone at the almost-sold out Austin



Joe Ely

show would contend that this flaxen-haired Florida boy with the nasal twang and a twelve-string Rickenbacker is one of the current ace pitchers in rock'n'roll. He's out there on the mound with chunkers like Springsteen and Seger, both seasoned vets and high wire performers; though, at least a few fans were shaking their heads and wondering aloud if Petty does, indeed, belong in such company.

Petty's windup was slow as he opened with the Byrdish "American Girl", that just caught the outside corner. He followed it with "Listen To Her Heart" and "Thing About You", sing-songy little folk-rockers that were both too high and outside. But when his band performed "Here Comes My Girl", one of his best R&B-based songs built around a swelling organ riff ala Springsteen and Townshend-inspired power chording, it struck home. Mike Campbell's guitar playing helped deliver the anthem-like "The Waiting" across the plate for the third strike; and the top of the batting order was retired.

"I Need To Know", a rubber-burning rocker followed, but suffered from a long windup and no delivery. He threw a change of pace ball next with Wilson Pickett's "I'm In Love". He got to act like the cock 'o-the-walk on it and it fooled the batter for a strike one call. A terse rendition of "Don't Do Me Like That" and a surprise pitch from his bar band days, "Louie Louie", followed closely right on the button. The second batter went down swinging when Petty pulled the

string with the exciting percussive "I'm The Night Watchman", which was capped by some terrific slide work by Campbell.

For the bottom of the order Petty showed his best stuff opening up with "She's A Woman In Love", a scorching love paean. He even displayed a fine knuckleball when he played a real golden oldie "Pretty Ballerina", then followed it with the hard-boiled "Even The Losers" for strike two.

But the third strikeout was hard to get and even though the crowd was on his side Petty had trouble. First, "King's Road", a fast ball, got away from him. It could've been the winning pitch, but for a new rock'n'roll prince to be walking on the old king's road Petty has to learn not to openly steal so many moves from the



photo by Robbin Cresswell

Tom Petty

reigning sovereign Springsteen. "Break-down" came in tandem, it being one of inning was over.

Petty & Co. came back for several encores, first opening with a wrong-headed choice of the Isley Brothers' old workhorse "Shout", which someone like Southside Johnny could've pulled off, but not TP because his soul is just too white. The Byrds' "So You Want To Be A Rock'n'Roll Star" was next and it was more appropriate as a closer. But no-o-o-o-o- Tom had to play at being Springsteen and go on as long as he could fake falling down all over his amps, so that he practically aped The Boss's marathon performances.

To me, Petty (even though I admire him as a rocker) came off as a pretender to the throne rather than a contender, because he just plays *just* songs. His don't have the mythic proportions that Bruce's do and they don't need to be injected so. I'm not even sure that Petty belongs in arenas. Sure, he can (almost) sell them out, but is he important enough to be in them? Bruce is bigger than life and even he loses some of his intimacy. Joe Ely, as opening act, knew this and kept his raucous country-rock set underplayed and he went over well, although, I hope this will be his last such appearance. But Petty better have a bigger stage act or start playing smaller places. **Ron Young

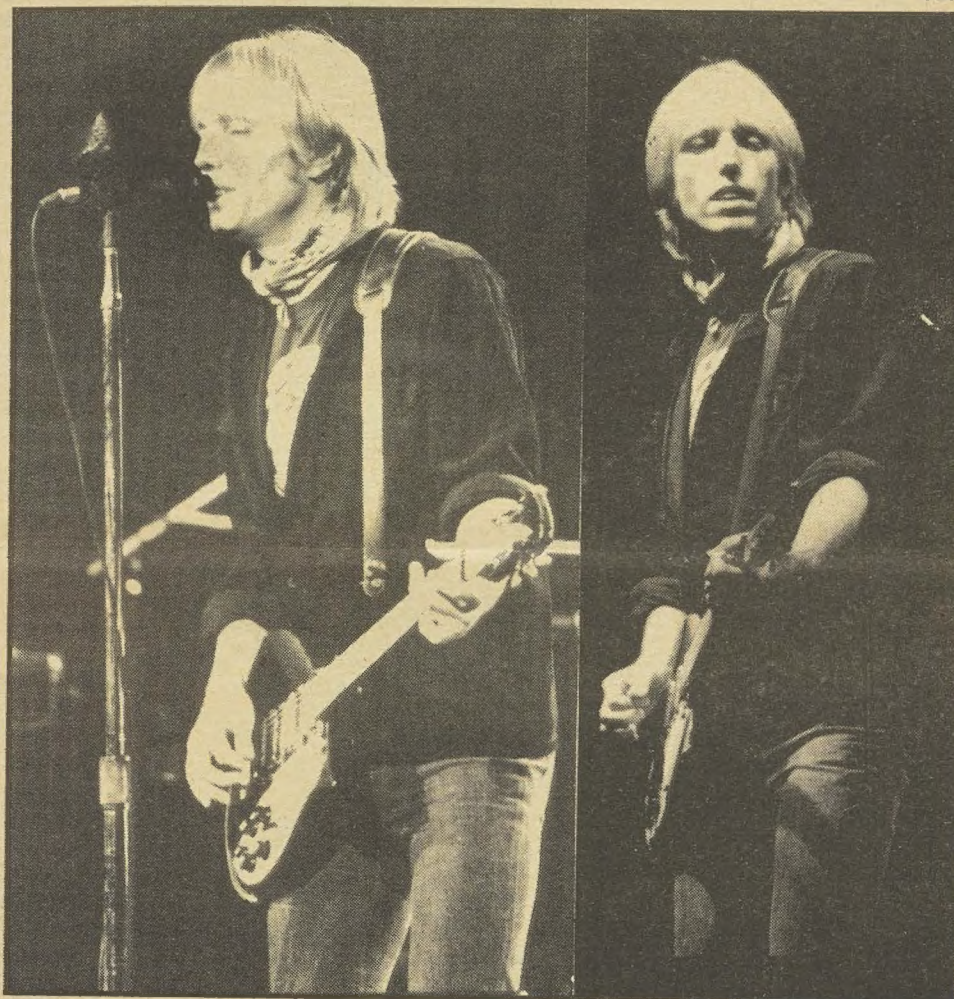


photo by Robbin Cresswell

Mr. Petty on the mound

his best pitches, but he gave a great steamy "little" number an overblown production rendering it almost useless at its end. The ace hurler finally delivered the goods with his next one, the angst-ridden "Refugee", and the

Concert Calendar

Austin			
Oct. 2	Van Halen/Frank Erwin Center	Oct. 15	Allman Bros./Municipal Auditorium
Oct. 2	The Blasters/Clubfoot	Oct. 18	Frank Zappa/Frank Erwin Center
Oct. 4	Joe 'King' Carrasco/Fabulous T-Birds/Clubfoot		
Oct. 5	Pat Benatar/David Johansen/Frank Erwin Ctr.	Oct. 9	San Antonio Van Halen/Arena
Oct. 6	Echo & Bunnymen/Clubfoot	Oct. 15	Chuck Mangione/Laurie Auditorium
Oct. 7	Commodores/Frank Erwin Center	Oct. 15	Icehouse/Rock Saloon
Oct. 7	Albert Collins/Clubfoot	Oct. 28	Houston Rolling Stones/Astrodome
Oct. 14	Chuck Mangione/Frank Erwin Center	Oct. 31	Dallas Rolling Stones/Cotton Bowl

Clubfoot, 110 E. 4th, Austin, 1-472-4345
Paramount Theater, 713 Congress, Austin, 1-472-5411

Manor Downs, P.O. Drawer T, Manor, TX 78653, 1-272-5581

Spotlite Productions, Austin, Tickets (Clubs Only), 1-441-9191 (Major Shows' Tickets at Joske's)

Third Coast, 5555 N. Lamar, Austin, 1-454-5011

Frank Erwin Center (Superdrum), P.O. Box 2929, Austin, TX 78769, 1-477-6060

JAM Productions, Concert Line, 828-6351

Stone City, Concert Line 341-7074
Randy's, 1534 Bandera Road, 432-5116

The concert dates and places are subject to change without notice. Please call the promoter, especially if it's an out-of-town show. We have listed most of the area promoters for you. All information is current as we go to press. Please do not hold us responsible for any changes.

BAND AIDS

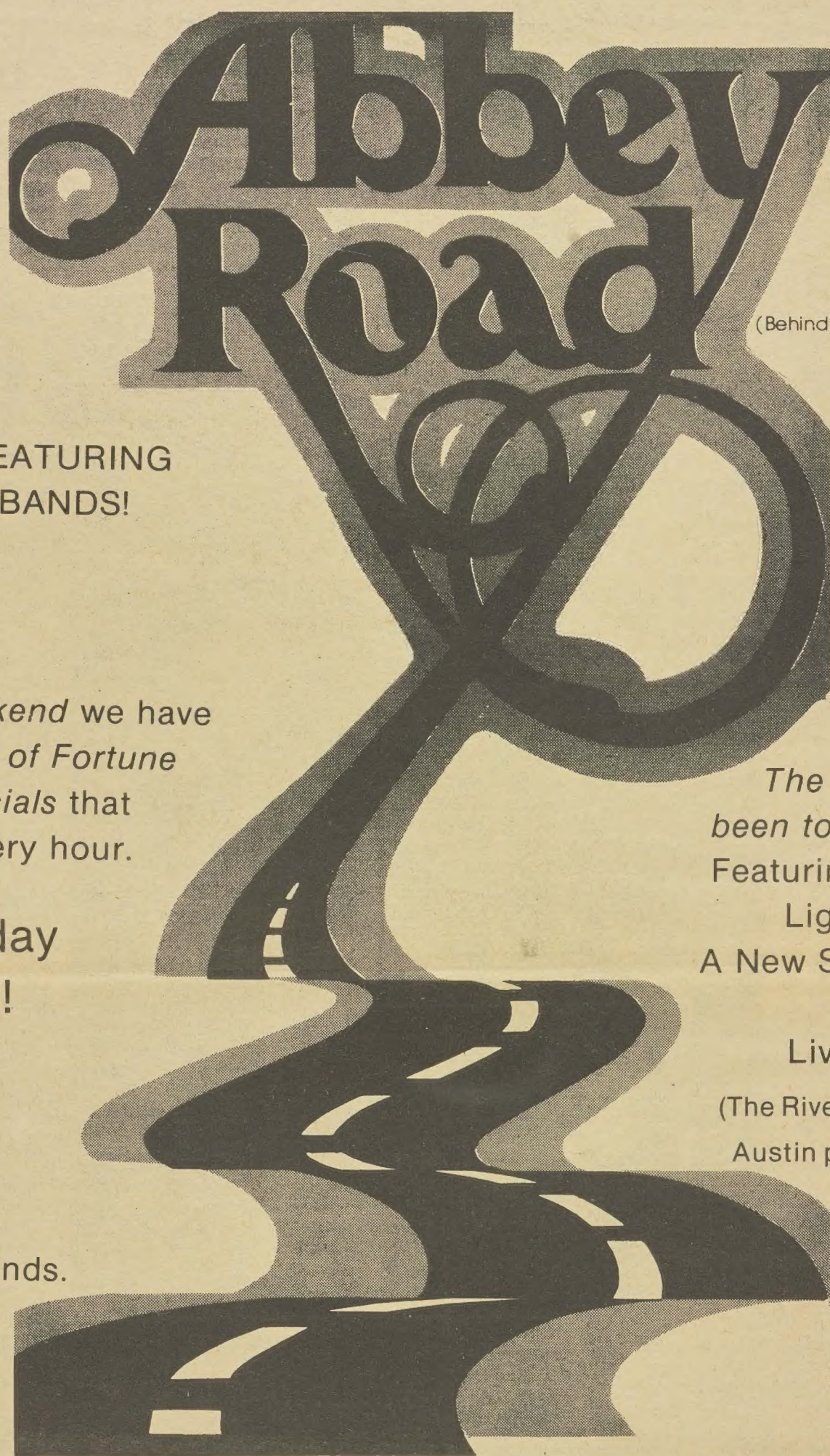
We know how hard it is to be a new band trying to get club work in San Antonio and Austin, so we offer special ad rates for bands who are looking for local area bookings or who want to push a record they've made. The ad sizes available are:

1/16 page	2 1/2 x 3 1/2	\$25
1/8 page	5 x 3 1/2	\$35
1/4 page	5 x 7	\$60

Photos run with ad are \$5.00 extra. Deadline is the 15th of each month. Ad will run in following month issue. Money Order only must accompany the ad copy, if there are any additional art charges you will be billed.

If ad is camera-ready, please make an effort to do a nice-looking ad. We reserve the right to refuse to run it if it's not and it will be returned to you with payment. There is no discount for camera-ready ads.

Hottest
Rockin' Roll Club
with the Hottest
Bands!



Abbey Road
is not a place,
but a spirit

10127 Coachlight
(Behind Old San Francisco Steak House)

342-1417

NOW FEATURING
LIVE BANDS!

*Every weekend we have
The Wheel of Fortune
Drink Specials that
change every hour.*

Every Sunday
free beer!

Watch for
coming bands.

Drink specials
to be announced.

*The Abbey Road has
been totally remodeled
Featuring: A Brand New
Light Show
A New Sound System
&
Live Bands*

(The River City Band from
Austin plays Oct. 15-18)

Oct. 18-19
Liquid Sky

GRAND
RE-OPENING
Oct. 10
Stardust &
The Max

October 9th
KISS & The Road
present
"Dragonslayer"
at Northwest
Theater.

Dragon Party
afterwards.
Drag your
Dragon to the
Dragon Race
First Place - \$100
(Call for details)

Road Construction Party

Friday & Saturday, Oct. 2 & 3
with FREE BEER 7-10 both nights!

Live Rock 'n' Roll from KISS Homegrown
finalists Liquid Sky
(wear hard hats & get in free)

Halloween Party on Oct. 31
Best Costume \$300; 2nd \$150; 3rd \$50
(Special Abbey Witches Brew)

THE ROCK SALOON

3625 West Avenue

PRESENTS

<p>MONDAY Dime Nite</p> <p>10¢ Beer & Bar Drinks 8 to 12</p> <p>\$3.00 guys \$2.00 girls</p>	<p>TUESDAY College Nite 4 Drinks for The Price of 1 8 to 2</p> <p>\$2.00 Cover No Cover with College I.D.</p>	<p>WEDNESDAY kiss Hump Nite</p> <p>\$5 GUYS \$3 GIRLS Free Beer & Bar Drinks 8-12 Midnite</p>
<p>THURSDAY Ladies Nite</p> <p>Girls Drink Free All Night</p> <p>Ladies Only \$100.00 Prize Best Dressed Lady at Midnite</p>	<p>FRI - SAT 25¢ Beer & Bar Drinks 8 to 10 No Cover for Ladies 8 to 10</p> <p>\$3.00 guys \$2.00 girls</p>	<p>SUNDAY Free Beer & Bar Drinks 8 to 10</p> <p>\$3.00 guys \$2.00 girls</p>

The Max / Thurs.-Sat., Oct. 1-3